



PRECAST REALITY STUDIO

INTELLIGENT SYSTEMS, BIOTECHNICS, ROBOTICS AND
ALTERNATE FUTURES

Semester 01/ 2005
Master of Architectural Design
March 2005 -June 2005

Year Coordinator:
Studio Leader:

Prof. Tom Heneghan
Dagmar Reinhardt/ reinhardt5@yahoo.com

BLADE RUNNER (1982) / BRAZIL (1985)
5TH ELEMENT (1997)
MATRIX (1999)
MINORITY REPORT (2002)
I-ROBOT (2004)

**MASTER OF
ARCHITECTURAL DESIGN**

AG_ACKERMANN GEORG ALEXANDER (GERMANY)
AW_ALBARGAWI WADIA (SOUTH AFRICA)
CD_CRONIN DANIEL (CANADA)
DEJ_DUENAS JAVIER (MEXICO)
HUW_HUANG WENLIANG – MICHELLE (CHINA)
JH_JI HANBING (CHINA)
JY_JI YU JI (CHINA)
LQ_LI QI - KYLIE (CHINA)
LYZ_LIANG YI ZHANG - DENNIS (CHINA)
LZ_LIU ZHEYE – MICHAEL (CHINA)
ME_MRAD ELIE (SOUTH AFRICA)
NTH_NGHIEM THUY HANG (CHINA)
RM_RATTAZZI EMANUELE (ITALY)
RR_ROBERTS RANJEETA (INDIA)
SM_SHIN MINHAЕ (JAPAN)
ST_SUZUKI TOSHIMUNE (JAPAN)
VZ_VAISHNAV ZUBIN HARESH (INDIA)
YZ_YIN ZHIPENG - ROC (CHINA)

Memories replayed that had been experienced by somebody else, on a day roller-skating at Venice Beach. Bio-technoid life forms dominate energy resources. Your newly acquired personal robot produces your best loved dish, just like your mamma used to in 2035. The autopilot individual transporter directs your journey on a vertical streetscape in Washington DC 2054. A Chanel make-up kit that transforms looks in seconds by pushing the top button in 2300. Genetically controlled societies with pre-determined carrier profile. Apartment units with multitasking, foldable, voice controlled devices, serviced by aircraft carrier stations. Crime prevention, state enemy eradication, privacy interference. Interstellar Airport terminals incorporate trade and exchange of alien-human coexistence. Virtual and alternate realities entertainment centres provide endless personalized pleasures.

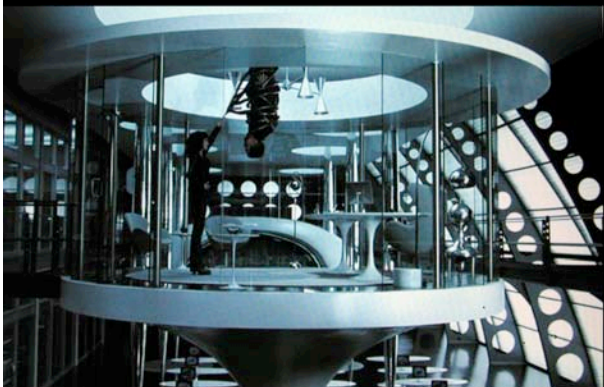
The **PRECAST REALITY STUDIO** will research a series of science fiction movies (Blade Runner, Minority Report, Matrix, 5th Element, etc) and analyze them for their visionary capacity of future architecture, society, identity and reality production. In fact, the above mentioned scenarios all describe organizations scheduled around 2030, which leaves exactly a time-span of 25 years preparation. You will be 45- 50 by that time. In the studio, future as displayed is discussed not as fiction but as a future yet to come, a joined negotiation scientist and professionals are already processing today.

The **PRECAST REALITY STUDIO** examines the generative processes and devices as shown in the SCIFI movies, in order to isolate, define and instrumentalize the environments and media use induced by these new strategies, and their architectural consequences. What are the qualities and defaults of the presented visions? What is the role of communication devices and computer facilitations? What is the new role of space? If dependent on network systems, what field is predetermined by individual choice? What requirements must architecture accomplish?

During the course of the semester, the studio aims at integrating knowledge from selected specialists of University Sydney Departments: psychology (medicine), virtual/animation (computer), biomechanics (medicine), robotics (engineering), laser (physics), etc

Computational and digital technologies, real-time simulations and animations, virtual dimensions, biomechanics of medical research, alternate identities, homogenous or elitist future societies, mediated cyborg bodies, robotics and androids, behavioural patterns, programme organizations are to name but a few sub themes that will be used as a directive in the **PRECAST REALITY STUDIO** for a definition of the new architectural visions.

Welcome to the future.



MIB (1997)
BARRY SONNENFELD

LOCATION/

MIB DEPARTMENT
COMMANDO CELL AND
INTERSTELLAR AIRPORT

MIB (1997)
BARRY SONNENFELD

LOCATION/

URBAN
HIDDEN INTERSTELLAR SPACESHIP



MIB (1997)
BARRY SONNENFELD

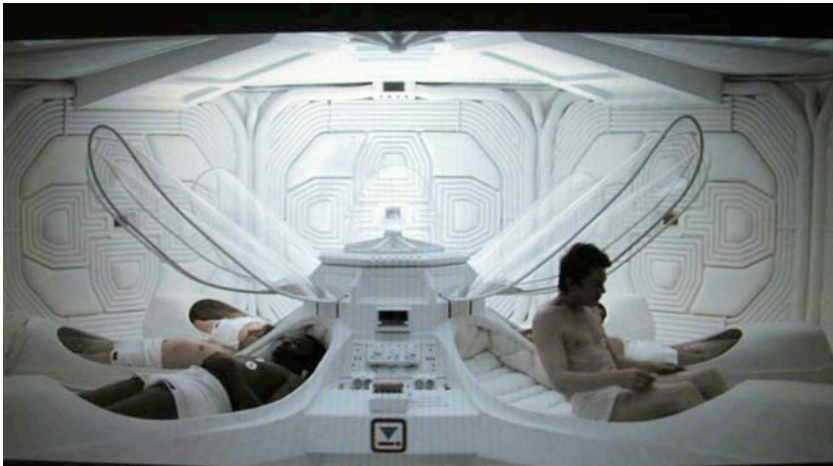
LOCATION/

URBAN
EXTERNAL/DISGUISED
ARMOR DEPOT

MIB (1997)
BARRY SONNENFELD

LOCATION/

MIB DEPARTMENT
FLOODGATE



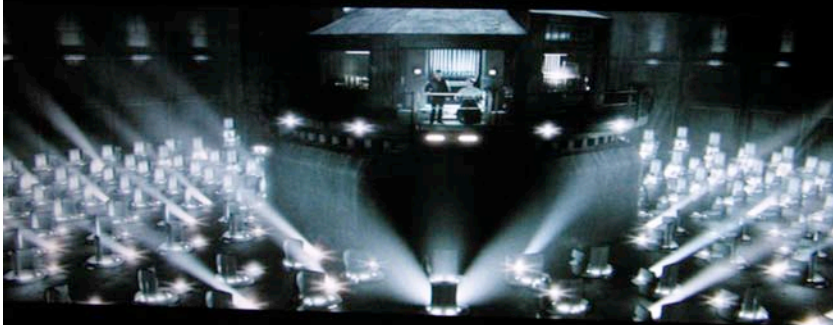
ALIEN (1979)
RIDLEY SCOTT

LOCATION/
NOSTROMO
CREW DORMITORY



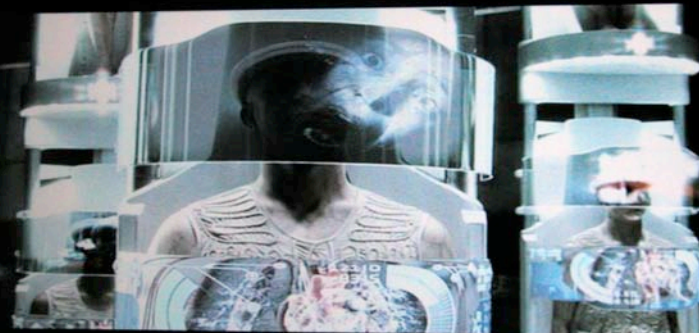
SOLARIS (2003)

LOCATION/
SPACE STATION
MEDICAL/EMERGENCY ROOM



MINORITY REPORT (2002)
STEVEN SPIELBERG

LOCATION/
WASHINGTON DC
PRECRIME STATE PRISON



MINORITY REPORT (2002)
STEVEN SPIELBERG

LOCATION/
WASHINGTON DC
DETAIL PRISON CELLS



MINORITY REPORT (2002)

LOCATION/
PRECRIME
PRECOG DEVICE



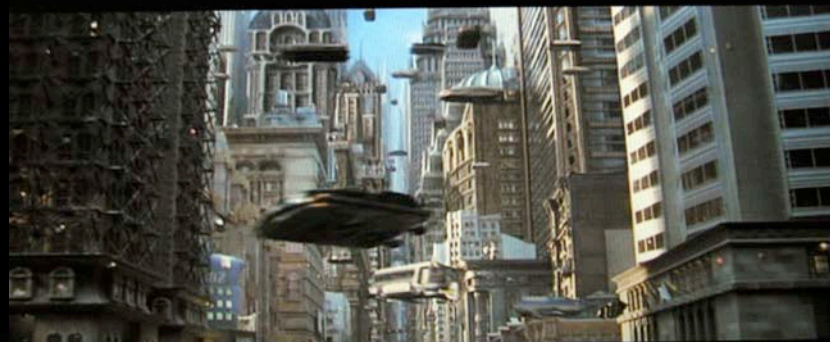
MINORITY REPORT (2002)

LOCATION/
TRAFFIC ZONE/
GENERAL ADVERTISEMENT /
IDENTIFICATION FACILITIES



MINORITY REPORT (2002)

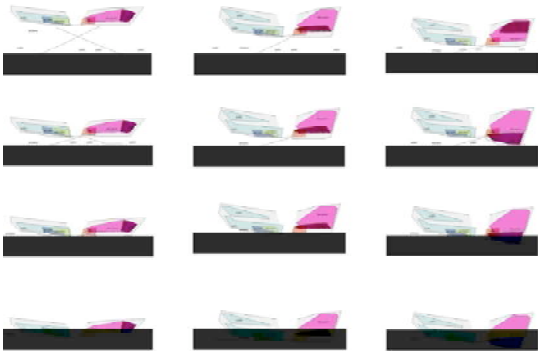
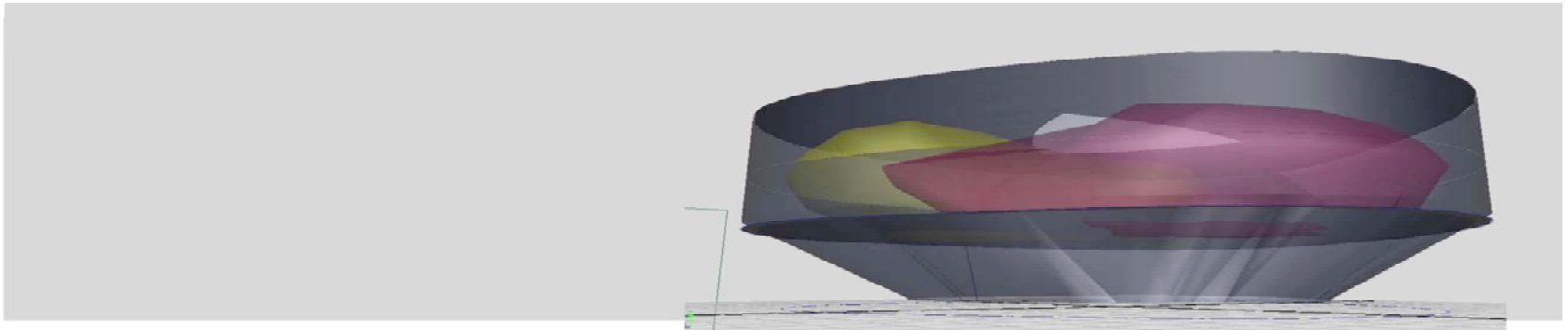
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INDEPENDENT
ENTERTAINMENT UNIT



THE 5TH ELEMENT (1997)

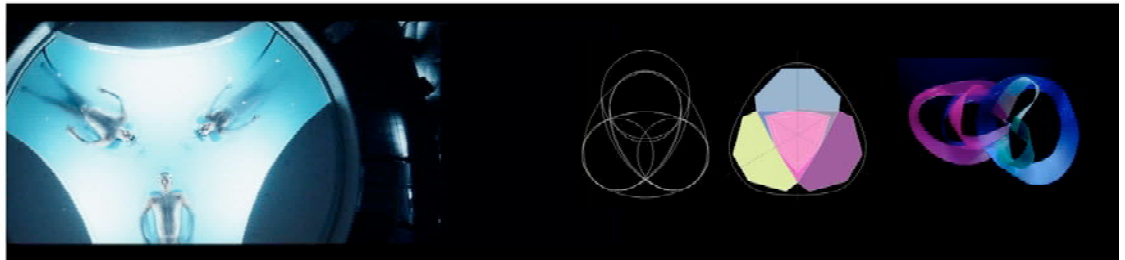
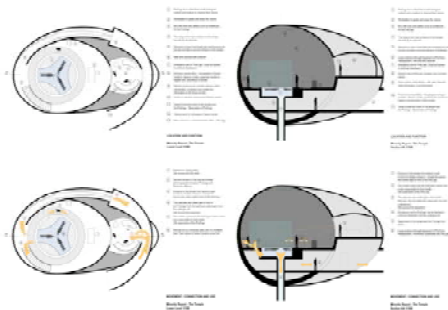
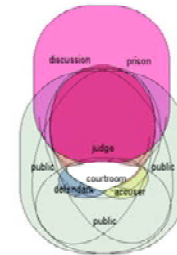
LOCATION/
CITYSCAPE

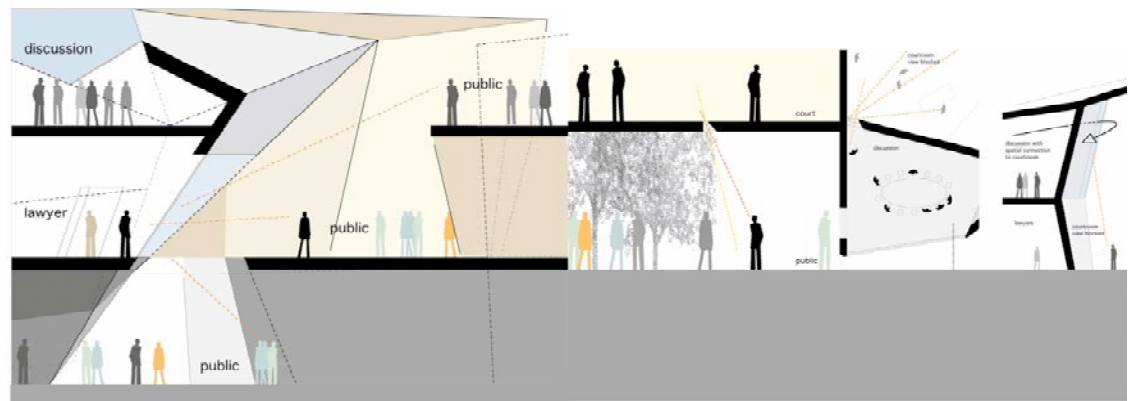
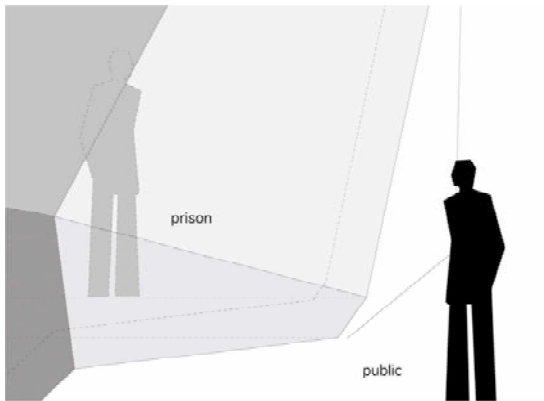




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MASTER OF ARCHITECTURAL DESIGN

GEORG ACKERMANN





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USYD 05/01

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GEORG ACKERMANN

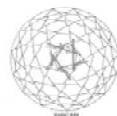
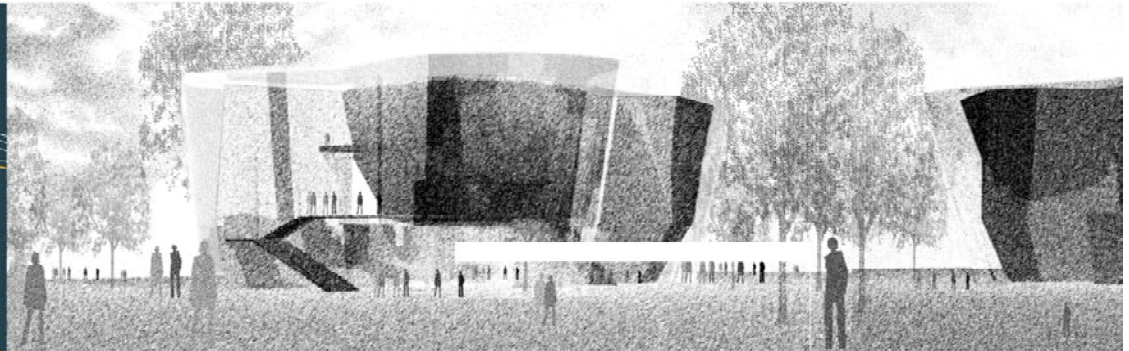
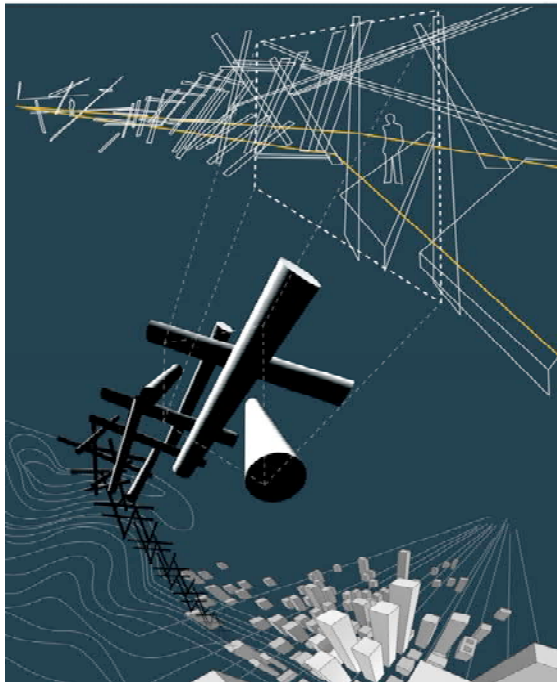
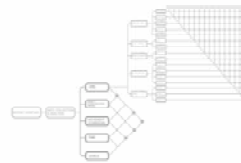
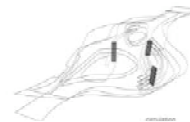
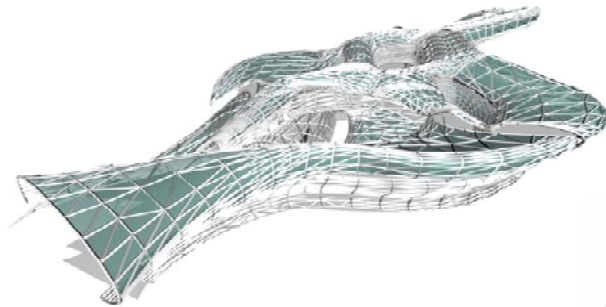


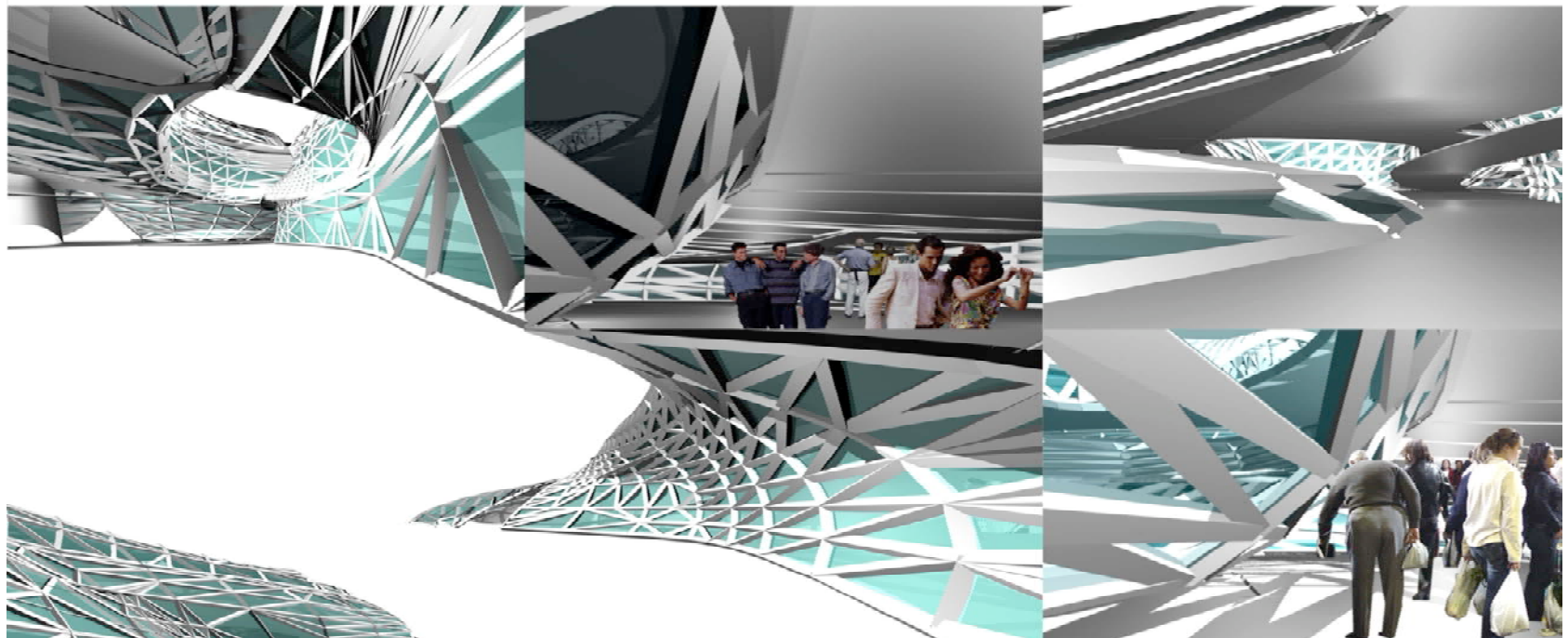
Diagram 100
100% 100% 100% 100%

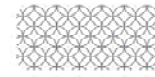
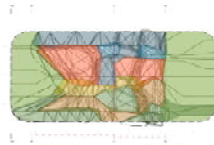
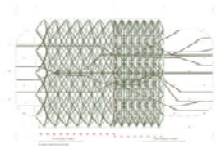
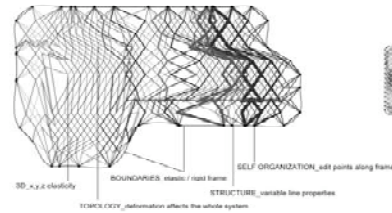
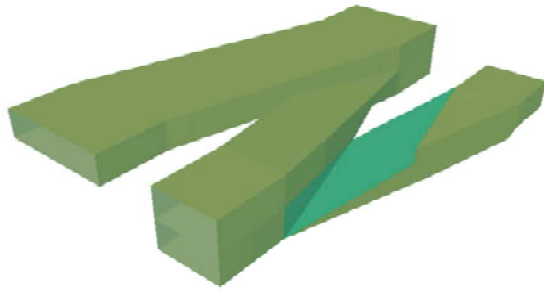




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- 100. 100th Floor

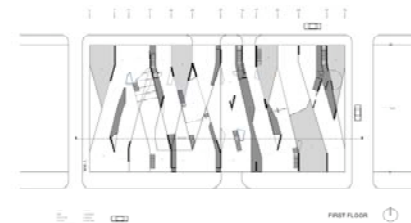
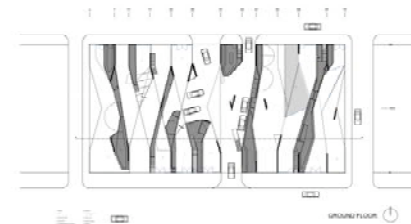
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JAVIER DUENAS



[the code]
the bar code is a series of lines with different thicknesses
a constant information
programmed surface



[the print]

the finger print is our mark left on the surface where we interact with it



Fig 41

finger print
on a plane it is a series of overlapping surfaces that to each other

Fig 51

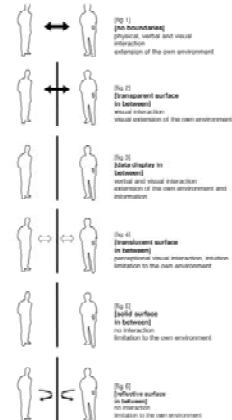
transparent
overlapping surfaces
create intimacy

Fig 61

empty
hidden spaces and
common walls
create new private
spaces

Fig 71

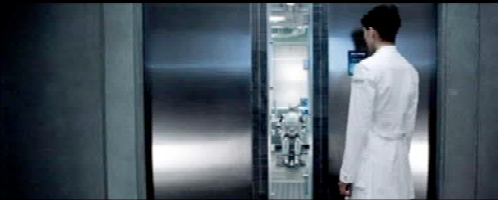
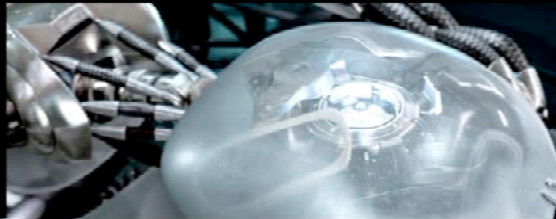
line space
wall space and
surface create an
increasing level of
intimacy the more
we get closer to the
centre



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EMMANUELE RATAZZI



[conceptual thinking]
transparent material
reflective surface
light



[the model]

the model is a light structure
made of wood, clear plexiglass,
translucent plexiglass, perforated
surfaces and metal

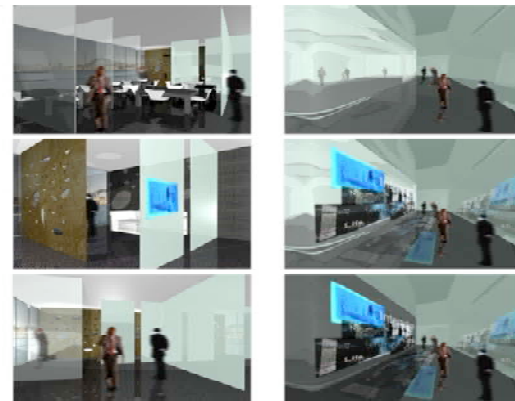
the sets of pictures have been
taken using a plexiglass on the
background which generates a
hazy feeling and a set of
furniture

each picture expresses the
effects of different light
conditions, multiple overlapping
surfaces, and different types of
surfaces

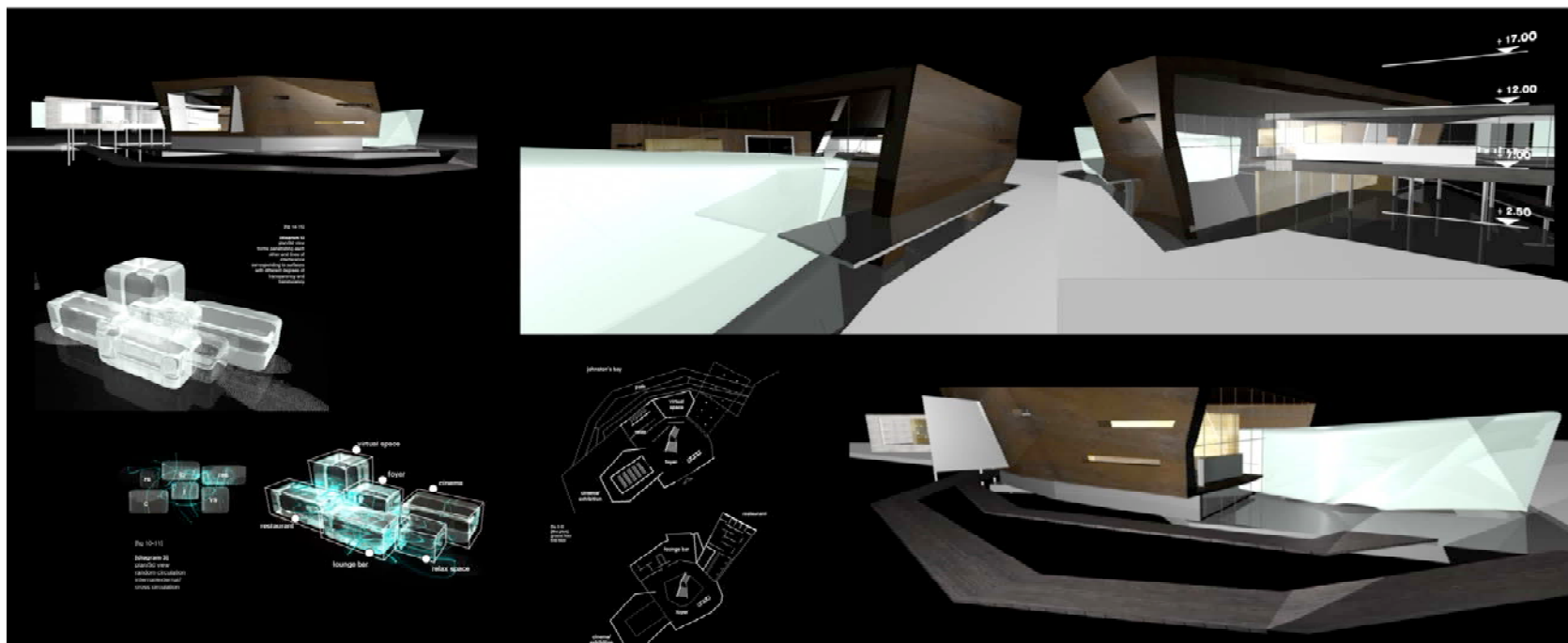
the first three sets of pictures have
been taken in daytime with sun
light while the last one with home
light in night time with
artificial light

the model also expresses the
effects of shadows on surfaces
and illumination from different
points





EMMANUELE RATAZZI



final proposal



2 dimensional "KNOT" path



intersection



materialization (thickness)



2 dimensional "KNOT" path



intersection



materialization (thickness)



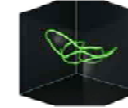
3 dimensional "KNOT" geometry



physical model



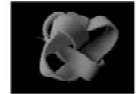
path and surface



3 dimensional "KNOT" geometry



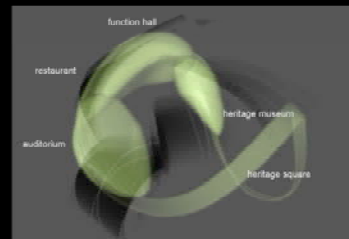
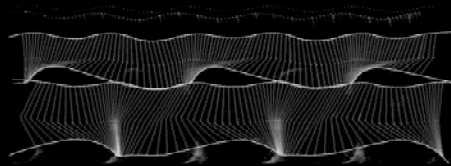
physical model



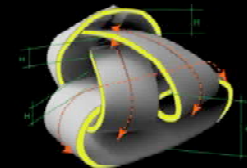
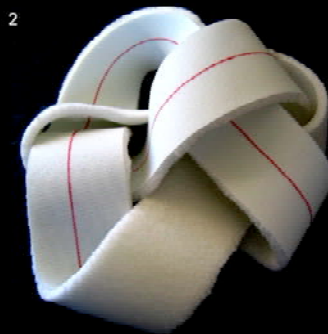
path and surface

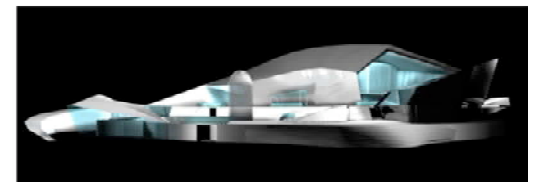
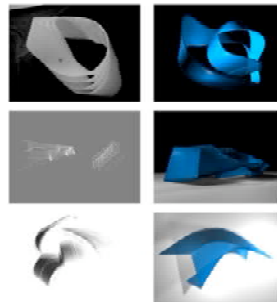
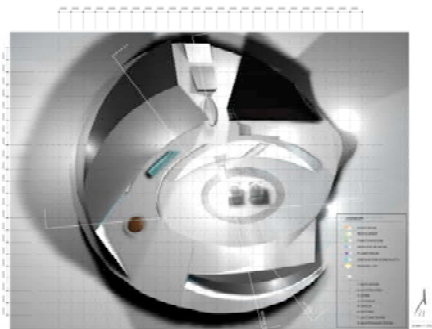
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